

SACRED DANCE GUILD JOURNAL

WINTER 1998

VOLUME 40, NUMBER 2

A Time to Dance A Time to Celebrate

SACRED DANCE GUILD FESTIVAL 1998

July 24 – 29, Salt Lake City, Utah

A TIME TO PLAN

...to attend Festival 1998 in Salt Lake City, Utah. As an added highlight to this year's festival, we will be commemorating the 40th anniversary of the Sacred Dance Guild. Don't miss the celebration! Bring your memorabilia to share with us! No kidding!! Old photos, newspaper clippings, past festival memoirs of great artists and performances, etc., or you can mail them to SDG Festival 98 - 1338 Foothill Blvd #333 SLC, Utah 84108.

We have an exceptional committee and curriculum planned for you as well as some extraordinary Utah guest artists, performances and a "scenic getaway" to his-



toric Park City, Utah for an unforgettable "Olympic 2002" experience.

We are pleased to announce our Festival 1998 presenters:

Carla deSola, a pioneer in liturgical and sacred dance, teaches at the Graduate Theological Union Center for the Arts, Religion and Education in Berkeley, California. She directs the Omega West Dance Company, in residence at the Old Saint Mary's Cathedral, in San Francisco, California. A graduate of the Julliard School, she found the Omega Liturgical Dance Company at the Cathedral of St. John the Divine, New York City in 1976, where she continues as consultant. She is the author of numerous articles and books on sacred dance. Her second video *Movement Meditations to the Songs of Taizé* is available through Paulist Press.

Sandra Rivera is a dancer/choreographer and Co-director of Omega Dance Company in New York City. In residence at the Cathedral of St. John the Divine, Sandra is an Hispanic dance artist as well as an arts-in-education specialist. She has taught creative movement, modern, Hispanic, Classical Spanish, Flamingo and folklore dance both for children and adults in the New York area. She states: "Through dance and spirituality, I celebrate the culture and history of the Latino Community."

Mary Arpante Sunbeam is an



Carla deSola

Eastern Band Cherokee, poet, herbalist, dancer, musician, storyteller and educator in cultural diversity. Through ancient native American techniques, relaxation, herbs, positive reinforcement, dietary nutrition principles and prayer in her approach to teaching the art of unlocking the power and meaningful insight within oneself is realized. Mary is president of Positive Education in the Washington D.C. area and has received numerous awards and citations for her work worldwide. The motto of Positive Education is: "You are Important."

Danny Daillo Seitu Heins is a choreographer, percussionist, visual artist, and arts-in-education teacher. Danny, a multiple performing artist and an educator of dance, is a native of the Caribbean island of Barbados. He had the honor of representing Barbados at two international Caribbean Arts Festivals. He has danced with numerous companies including the Cosaan African Dance Company, the East St. Louis Community Performance Ensemble and the Katherine Dunham Performing Arts Company. At present, Danny is founder and artistic Director of The Sundance Production Multiple Performing Arts Company and Arts' Institute in Chicago.

...continued on page 2



Sandra Rivera

Annette Kearn received her masters in psychology with an emphasis in mind/body medicine. She is a registered music therapist. As integral parts of her private practice, Infinite Health "The Bridge" in Moab, Utah, she offers music, sound and movement therapies, bio-and neurofeedback and Ayurvedic therapies. Her studies with Deepak Chopra M.D. have certified her to teach Primordial Sound Meditation and the Magic Healing Courses. She studied Taiko drumming at the Buddhist Temple in Stockton, California, played with the Sacramento Taiko Don, and holds a black belt in Aikido. She is committed to serve humanity in ways that reawaken the memory of wholeness and celebration. *Matsuri Taiko*, a traditional Japanese celebration of song/dance, will be taught during the workshop. The Taiko group, whose name means "transformational great drum," and recalls the spirited women of Moab, will be performed during the conference.

Sacred Dance Festival 98

Registration - Judy Barnett 801-486-09013

801-583-8440 home 801-484-1065 fax

"a time to register..." Look for registration and housing information in **FEBRUARY 98**.

Park City Browsing and Dinner Show at Utah's Winter Sports Park

Monday July 27th 3:30 p.m.

Once a haven for miners, now a mecca for skiers, this gingerbread town is rich in history. One of the most historically intact mining towns in the west, Park City treats visitors to a quaint and charming atmosphere not found anywhere else. Her silver mines yielded more than \$4,000,000,000 creating 23 millionaires. You'll hear colorful stories about the miners and the fortunes they have made. Park City offers boutiques, antiques, recreational activities, shops and lots of history. You will enjoy time to browse the Kimball Art Center and the attractive shops lining the once notorious Main Street.

Your evening will include a tour and dinner show at Utah's Winter Sports Park, training center for the members of the United States Nordic Ski Team and the facility which will host ski jumping, luge and bobsledding activities for the 2002 Winter Olympic Games.

Sacred Dance Guild Scholarships

It is time to plan for Utah festival '98, time to dance, and time for you to apply for a scholarship. We have scholarships available to help SDG members attend Festival '98 in Salt Lake City, Utah. Our funds are growing but are still somewhat limited. We will be able to help a few members get to the festival.

Please send an application, as noted below, to *Rebecca Wright Phillips at Brigham Young University Dance Department, PO Box 22014, Provo, UT 84602*. Deadline for receiving applications is April 1, 1998. All applications must be postmarked by **April 1, 1998**. Those receiving scholarships will be notified by May 15, 1998 of funding available.

SACRED DANCE GUILD SCHOLARSHIP APPLICATION

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival '98. It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Please complete this form and mail by April 1, 1998 to:

Rebecca Wright Phillips
Brigham Young University Dance Dept.
PO Box 22014
Provo, UT 84602

Note: All of the following must be completed. If application is not complete, it will not be processed.

Please use separate sheet to answer the following questions:

1. Describe your current activities in sacred dance.

2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?
7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. **This letter must reach Rebecca Wright Phillips by April 1, 1998.**

Name _____

Phone _____

Address _____

City _____

State _____ Zip _____



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 335, Bemis Court, Marlborough, New Hampshire 03455. Headquarters Address: Joann Flanigan, 1004 Brook Ridge Circle SE, Huntsville, AL 35801. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$31 per year \$56 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; **RESOURCES IN SACRED DANCE** - An Annotated Bibliography (1991), available separately for \$10 plus \$2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1004 Brook Ridge Circle SE, Huntsville, AL 35801.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

President's Message

Dear Sacred Dancers:

Upon returning from one of my journeys, I usually find a mountain of mail from many of you: fax, e-mail, postal mail and telephone messages. This tells me that a lot of wonderful people are out there volunteering their talents and skills, their time, and their money to keep this organization going.

This is a letter of thanks to all of you, especially to the people who are running the Chapters and Regions. Please do not ever think of it as a thankless job, for many people benefit from what you are doing. Every time you dance in a worshipful setting, every time you organize a workshop or submit an article to the *Journal*, there is someone who receives untold benefits. This is especially true when there are children involved.

As I write this, I am preparing several dances for a December 7th presentation for the Alabama Dance Council in Birmingham. We are an intergenerational

group which includes several young girls. For the youngest, age 8, it is absolutely her first experience with sacred dance. Don't you sometimes wonder where your ideas and your work will go?

Thanks again to all our sacred dance leaders. We now have over 600 members - did you know that over 80 serve the Board-at-Large? And many more are out there assisting Chapter and Regional officers, organizing workshops, taking notes, keeping the books straight, and dancing in worship services.

This is also a great time to consider giving a gift of Sacred Dance Guild membership. Just think how much stronger we could be if each member brought in one new member for 1998. Please encourage others to join the Guild as we send out more sacred dance leaders into our places of worship.

Blessings in your Dancing Life,
Joann

Editorial

Believe it or not I am still "showing off" my lovely Sacred Dance Guild tray. It is a beauty and I still say thank you, especially as I continue to enjoy the time it takes to get the *Journal* ready for you.

St. Francis Xavier Parish Church here in Carbondale is being renovated! Thus, I have been very mindful of "space", both in worship and in teaching. The Lord did provide us with a hall, so the liturgy is in the round, and we have moved all the Sunday teaching up two levels. It has been a challenge. As to sacred dance: this will occur not down the aisles, but around the worship space.

Since it is THAT time of year again for giving - let me encourage you to make a gift of \$5.00 plus to any one or all the three groups listed by Barbara Tener. This money is always used to benefit the Guild by allowing more to attend the Festivals. And, I note one of the three groups listed is for adding more pages to the *Journal*. Your gift could certainly be done to honor or remember someone who has influenced your dance prayer in some way.

For the spring issue, the theme will be "A Time to Dance...A Time to Celebrate!" This is Festival edition which will feature articles by Festival leaders. And, your Editor hopes you will share your special Lenten/Easter dance worship. Only you can share what you do!

This is a reminder to look in the Spring *Journal* for details on the Retreat "Visions 2001" at the end of June.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 89509. The deadlines are August 15, November 15, and March 15.

May your Sacred Dances glow with the Child's Light of the Season!

Thanks to all you Sacred Dance Guild supporters, our Memorial Endowment Fund is continuing to grow. Over the past 3 years, 17 members have received scholarships to attend festivals.

This year's fundraising campaign gives a choice in our contributions. You may choose to donate to 3 different funds. First, you may still give to the Memorial Endowment in which the interest from this fund is used for scholarships to attend SDG festivals. Then there is the Travel Fund, which provides financial assistance for board members to attend board meetings. And finally, you may donate to the Journal Fund, so we may enlarge the journal by adding more pages.

Once again, I am asking each one of you to give \$5.00. Remember **no gift is too small**. Make checks payable to **Sacred Dance Guild**. Send checks to Barbara Tener, 175 Alta Vista, California 94027.

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Editorial Staff, Jeannine Bunyan, Bobbi
Wethington, Diane Tucker, Iris J. Stewart,
Anne Marks, Deborah Bethell

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In Memoriam

We send our sympathy and love to Lavinia Tomlinson
whose husband, Bob, died on November 11, 1997.

LITURGICAL DANCE IN OUR WORSHIP SPACE

Dances "Of the People"

by Jeannine Bunyan

LITURGY - The word comes from the Greco-Roman *leitourgia* and means the "work of the people" done for the good of community. Keeping that in mind, I have a concern.

It seems that the typical congregation's understanding of "liturgical dance" is that, it is done by a group of people uniquely called and trained to perform in worship. Complexity of choreography and special wardrobe serve to perpetuate this belief. Now, I am not dishonoring the valuable contribution made by many liturgical dance choirs, whose dedicated service enhance the worship experience! What I am saying is, "Let us not limit the full mind-body-spirit experience to dancers only!"

SPACE - Liturgical dance typically occurs on the chancel surrounding the altar, or in the aisles. Inspiring though this may be, this can easily tend toward performance done "for" the congregation. Again, I am not debasing the offering of committed, sincere liturgical dance choirs as "superficial performance." What I am saying is, "Let us not limit the worship space to the front only!" Let us remember

that the entire sanctuary is "sacred space," and the *body* of worship takes place in the pews!

"OF THE PEOPLE" - How can people with no training, *dance* in the confines of pews, you ask? If we define *dance* as "the worshipper's physical response to Spirit," let us thank our Catholic, Lutheran, and Episcopal friends for retaining *kneeling*, and our Jewish friends for *bowing*, or for that matter that we all *stand up* to sing our hymns. For other answers we need only consult scripture, such as: *Lift your hands* in praise, or *Clap* for joy. Our hymnal is another excellent resource, such as: take my *eyes, ears, feet, heart* — you can make your own list. With this new awareness of possibilities for "dances of the people," we are literally called to *dance* our hymns. There are many simple postures and gestures which can be executed in the limited pew space. I urge all worship planners to remember the original meaning of *liturgy* and encourage our congregations to become completely involved in their faith, that is - mind+body+spirit! I offer the following poem as a prayer which can easily be done standing in the pew.

My Gift

by Jeannine Bunyan

Oh Lord my God,

I bring my mind to understand - - - -	Lift right hand forward, palm up, describe a circle around head.
I bring my hands to do your work - - -	Bring both hands waist high, palms up, then describe a "working" motion.
I bring my feet to follow you - - - - -	March in place - or in small circle around self.
I bring my heart to offer you my love -	Place both hands "cupped" over heart, then lift "cupped" hands toward altar.
As I am, who I am, - - - - -	Stand erect looking up, hands at sides, God loves you "as you are."
I kneel to hear your bidding, - - - - -	Kneel for silent or pastoral prayer. Bow head, hands in prayer position.

After prayer, Repeat:

As I am, who I am, - - - - -	Remain kneeling, eyes closed, face lifted up, hands palms up.
I <u>rise</u> to <u>do</u> your bidding, - - - - -	Rise with determination.
Amen - - - - -	Go in peace.

The National Capital Chapter Dances the Seasons

by Deborah Bethell

Canada does it again! They celebrated the whole church calendar year in one weekend when Ruth Richardson and Wendy Morrell invited Sylvia Bryant. Forty people came together. They moved through Advent with great anticipation, celebrated the Savior's birth, honored the visit of the Magi, danced through the darkness in Lent, rolled that stone away on Easter and set our hearts a-dancing with the flames of Pentecost! What a weekend!

Sylvia led us through some basic exercises and warm-up routines the first part of the morning. She followed with movements to pieces of music from various liturgical seasons. As groups we were given "a season" to create in dance. After lunch we finished our compositions and brought our work together, forming the Christian calendar. After supper we presented the work to the public in an evening concert.

Anna Douthwright came from London with some of the dance community there. Others attended from Southern Ontario. The weekend was full, fun, hard work and worship.

This past fall, members of the Sacred Dance Guild in the area shared experiences of Festival 97. Wendy Morrell led an evening of Afro-American Dance as she placed emphasis on classes of Arthur Hall. Ruth Richardson and Deborah Bethell shared Cherokee dancing. Jen Kipp led an evening of Circle Dancing and Patricia MacNeil facilitated an evening of "Moving the Wisdom of Sophia." Deborah and her husband Richard led a labyrinth evening within the context of Taizé' meditations.

In December they led an Advent Celtic Evening Liturgy working in Taizé' circle dancing. The focus of the evening was Mary's Magnificat song of justice. The dance ensemble, Dancing Water, interpreted Mary's song. Ruth Richardson and Wendy Morrell also had an Advent Labyrinth evening.

The National Capital Chapter is growing, moving and dancing into a new year. We look forward to hosting the Festival in the year 2000!

Wisdom Comes Dancing

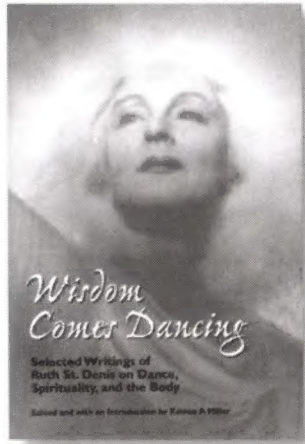
Selected Writings of Ruth St. Denis on Dance, Spirituality and the Body"

(Edited by Kamae A. Miller, Publisher: PeaceWorks, International Network for the Dances of Universal Peace, Seattle, WA 1997)

Review by Iris J. Stewart

"Ruth St. Denis was an artist, poet and mystic as well as one of the founders of American modern dance," who spent the last thirty years of her life focusing her energies on sacred dance in America, says Kamae Miller in her introduction. Ms. Miller, an artist and teacher of sacred movement in the Sufi tradition, did a prodigious job of searching through over a hundred boxes in the archives of UCLA and the New York Library of Performing Arts, pulling together a combination of published and unpublished poetry, lectures and manuscripts of Ruth St. Denis as well as historic photographs. The result is an exquisite collection of poetry and prose by "Miss Ruth" as she was fondly called.

Many of you may know a great deal about Miss Ruth as the inspiration for the founding of the Sacred Dance Guild. She was also the teacher of Samuel Lewis, founder of Dances of Universal Peace. In



1906, Ruth first introduced her interpretation of a cycle of ancient forms of spiritual expression in an offering she titled "A Program of Hindu Dances." On her first U.S. tour, she was accompanied by the Khan family, one of India's most famous groups of musicians, including Pir-o-Murshid Hazrat Inayat Khan, the great Sufi teacher.

In 1934 Miss Ruth wrote a manuscript entitled, "The Divine Dance", which was

never published. She developed the Society of Spiritual Arts (later called the Church of the Divine Dance) and the Rhythmic Choir in New York City.

There are so many beautifully spiritual passages in this book, it is difficult to select just a few. One can open it up at any page and read an inspiring message. For this review, however, I chose her reactions after visiting a church in the South where she observed "an atmosphere of gloom," "monotonous droning of the minister," and "lugubrious hymns." She said, "A

great resentment and a kind of righteous indignation welled up in my heart, and I was jealous for the church. Suddenly, I had a vision of a great beautiful edifice with light and motion and harmony as its expression. It was a *Temple of the Living God*."

"My concept of the new forms of worship that would include rhythmic movement in the church services asks for no lessening of the natural dignity and solemn beauty of spiritual realization. But I call for a new, vital expression that will bring humanity into a closer, more harmonious relationship with the One who created our bodies as well as our souls."

"Looking into the future, I see thousands of churches pulsing with life and revealing the beauty of holiness; I see thousands of altars where the young Miriams and Davids of today are dancing before the One! I see maturity reborn in grace and strength, and the joyous footsteps of the children dancing down the chancels of the world, bringing to the shrine of God the offerings of praise!"

Miss Ruth may well have been a prophet to which the success of the Sacred Dance Guild and other groups can testify.

Conference at Fu Jen University, Taipei, Taiwan

by Anne Marks

At the close of the Saturday evening concert of the Third International Conference on Religion and Literature hosted by Fu Jen Catholic University in Taipei, Taiwan October 18, 1997, the Sacred Dance Guild opened a new international region and also honored Elizabeth Cameron Dalman, a pioneer of modern dance in her native Australia.

Professor Li-Chu Chang of Taipei College of Physical Education is the director of the new region. She directs a dance troupe in Taipei and is most interested in developing a cultural exchange with dancers in the United States through the Sacred Dance Guild. She and her students attended this conference entitled *Feminine Spirituality in Theatre, Opera and Dance*. Conference Director Dr. Lynda Margaret Scott, professor at the College of English and Foreign Languages and director of the College Theatre at Fu Jen University, has been instrumental in the creation of this new region of the Sacred Dance Guild.

Elizabeth Cameron Dalman's lifelong

commitment to the exploration of spiritual transformation through dance culminated in her solo debut of her latest work *St. Cecilia Singing the Silence*. She was inspired to choreograph this particular piece from the conference design of a picture of the sculpture of St. Cecilia Maderno. Mary Jane Wolbers, long-time Sacred Dance Guild member and presently adviser to the Board of Directors of the Guild, nominated Ms. Dalman for recognition of her work and facilitated the presentation of the award to Ms. Dalman by Anne Marks, representative of the Sacred Dance Guild at the Taipei conference.

Ms. Dalman presently directs the Mirramu Creative Arts Centre in New South Wales. She holds a Master in Creative Arts



Anne Marks and Elizabeth Cameron Dalman at the Fu Jen University Conference.

degree and was the recipient of an Australian Artist's Creative Fellowship in 1995 and an OAM award. Both of these distinctions were bestowed on Ms. Dalman to recognize her contribution to contemporary dance in Australia. In her work through dance and movement, she brings awareness to our connection to nature and to the need for respect of the environment. She is committed to her art form, the Dance, and its evolving possibilities, especially

through cross-art collaborations and cultural interactions.

In her acceptance address upon receiving the honor from the Sacred Dance Guild, she spoke of her spiritual journey and her dance journey having evolved concurrently and expressed deep gratitude to the Sacred Dance Guild for this honor.

KNOW YOUR BOARD MEMBERS

Susan S. Yale Johnson, a Connecticut native and resident of Virginia since 1976, the new Program Director and Coordinator of the '97 Festival at Lake Junaluska, is about to begin her fourth career - retirement (more time for dance workshops!). She is a graduate of Colby College in Waterville, Maine. During her first career as mother, homemaker and volunteer, she raised four children. The second was ten years as a church organist (starting with lessons when her youngest entered First Grade). Her third career, which began in 1980, is in association management (mental health advocacy and now an industry trade association), involves a great deal of meeting planning. Sue became a CMP, Certified Meeting Professional, in 1994.

It wasn't until age 52, with no training whatsoever, that Sue discovered her passion for dance, and attendance at the '92 Festival led to a serious call to sacred dance, especially to the involvement of "non-dancers" in the congregation. Since then, "SDG Festivals have become the highlight of my year, my lifeline", she says. Sue is in her second term as Chapter Representative for the Potomac Chapter in the DC area.

Lucy Knopf - Lucy has worked for the past fifteen years as an administrator in the dance world. She has been with Omega Dance at the Cathedral of St. John

the Divine in New York City and with Moving Earth, a modern dance group. She has long been a supporter of Sacred Dance.

Lucy enjoys ballroom dancing and has been to Buenos Aires to study and dance the Tango. Prior to her work in dance, she was a Project Director at the League for Nursing and on the Research Staff at Teachers' College.

For most of her adult life she has been a peace and social justice activist.

Currently she serves on the Spirituality Committee and as lector and hospitality minister in her home parish. Lucy is a graduate of New York University and continues to live and work in New York City and is the Corresponding Secretary for the Sacred Dance Guild.

Colley Ballou - is past Regional Director, SDG Northern New Jersey, National Program Director, Festival '87 Sarah Lawrence College, Bronxville, NY, SDG Ambassador First International Sacred Dance Festival, Avignon, France.

Colley has represented Sacred Dance at



Colley Ballou

the New Jersey Association United Church of Christ Annual Meeting; New Jersey Association UCC Youth Ministry Committee; United Church Board for Homeland Ministries, New York City Consultation on the Arts Panel with Phil Porter; American Guild of Organists, Metropolitan Chapter Banquet Dinner; Pax Christi National Assembly.

She has performed with Omega Dance Company, Cathedral of St. John the Divine, New York City

and Avignon, France; Simple Gifts Dance Co.; and the Grace Dance Consort. She is the founder/director of St. Paul's Sacred Angels, a Children's Liturgical Dance Choir. Currently she is owner of Total Talent Management, Theatrical Management Professional.

Movement and the Spirit

by Bobbi Wethington

Movement and the Spirit: The Spirit is moving all around us and within us, encouraging us to embrace new ways, pointing out paths that will lead us into and through the 21st century. At the heart of many contemporary movements for change-the feminist, justice, peace, liberation, and human rights movements, lies the initiative of the Spirit, inspiring our search for a just world and an embodied spirituality.

Memories of Festival 97

by Diane Tucker

I came away wanting to be an Eagle, flying high in the sky, and felt it was a wonderful Festival. The worst worry I had was if I could teach at 6:45, and God was so good. I easily got up an hour early to spend time in the small chapel, the Chapel of Memory, near the water. This quiet time was a gift, and flowed into the Tai Chi.

I was very grateful for all that Bonnie learned and saw and how she grew. Grateful to meet Mary Sunshine and get to know her. Grateful to dance and see old friends like Maggie Kast and Sybil, Leah Mann and Dana.

Most of all I was grateful to be there, at a beautiful place, with many beautiful women. Glad to meet Jane Wellford.

Sacred Dance on the Internet

by Bob Arnold

A Internet Sacred Dance Discussion Forum has been set up at: <http://www.geocities.com/Vienna/Strasse/3622/Sacred.html> Links to a variety of Sacred Dance sites on the Internet can be found by accessing the same address

A regional Sacred Dance Events Site for NY and Surrounding Areas is at: <http://www.geocities.com/Vienna/Strasse/3622> For those interested in starting a regional Sacred Dance website, you can do so at no charge, for details access: <http://www.geocities.com>

Links to Sacred Dance and Movement Sites

- .Sacred Dance Guild
 - .Sacred Dance in the NY Area
 - .Message/Discussion Forum for Sacred Dance
 - .Sacred Circle Dance
 - .Dances of Universal Peace (aka Sufi Dancing)
 - .Labyrinth Project at Grace Cathedral (walking meditations)
 - .The Moving Center (Gabrielle Roth: 5 Rhythms)
 - .Avodah Dance Ensemble (Liturgical Dance rooted in the Jewish tradition)
 - .Sacred Dance Resources
 - .USA Churches with Dance Ministries
 - .In Our Bodies, Moving and Breathing with Awareness (article and info on Baltimore area)
 - .Erowid-Spirit: Dance
 - .Aerobic Prayer (tm) Video Series
- (Ed. Note: See also mention of an SDG Web Site under Memos from the Minutes in this Issue.)

Sacred Dance Guild Directory • January 1998

The Sacred Dance Guild is dedicated to dance as spiritual expression for:

- **ENRICHMENT** of personal devotion and prayer.
- **CONNECTEDNESS** within the community at worship
- **ACCEPTANCE** and **EXPANSION** of relationships with God and others.
- **DISCIPLINED GROWTH** of the whole person: mind, body, and spirit.
- **CREATIVE DISCOVERIES** within the art form and in its relevance to the other arts in religion.

National Festivals

The Sacred Dance Guild sponsors a National Festival as well as regional and Chapter workshops. Leadership and faculty at these events offer various dance forms from a unique blend of religious, cultural, and ethnic backgrounds. Dancers and non-dancers alike share the opportunity to experience movement as worship, prayer, healing, meditation, as an agent of change, as a message of peace, and as recreation.

Executive Board and Board-at-Large

President Joann Flanigan, AL
 Vice President Barbara Tener, CA
 Recording Secretary Lavinia Lee Tomlinson, AL
 Treasurer Sr Barbara Eppich, OH
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 Mary Jane Wolbers, PA
 Nominating Committee Chairperson
 Judy Rutledge, CO
 Scholarship Committee Chairperson
 Rebecca Wright Phillips, UT

Ad Hoc Committees

Archivist Committee Chairperson
 Priscilla Richardson, NH
 Committee for Collegial Affiliations Chairperson
 Mary Jane Wolbers, PA
 Festival Committee Chairperson
 Sue Carter, UT

Appointees

Bibliography
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 Pamphlets
 Danielle Henjum Smith, MN

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 Mary Johnson, NH
 Margaret Taylor-Doane, WA
 Maxine DeBruyn, MI
 Doug Adams, CA
 Susan Cole, WA
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 Massachusetts Rosa Brown
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 Stella Matsuda, CA
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 Anna Douthwright, CAN
 Sally Moravitz, VA
 1997-2000:
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 Georgeana Rainwater, OK
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Chapter Officers, 1997-1998

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 President Jamie Parnum
 Treasurer Dan Johnson

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 President Dana Schlegel
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 Secretary Charles Yopst
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 President Rory Duncan
 Secretary Carole Brashear Rankin
 Treasurer Sally Goerner
 Publicity Lola West
 Newsletter Carla Ficke

Sacred Dance Guild Bylaws

Accepted June, 1980, Denver, Colorado;
Amended June, 1985, Lancaster, Pennsylvania;
Amended August, 1986, Berkeley, California;
Amended August 1990, Portland, Oregon.

Article I — Name

The name of this organization shall be the Sacred Dance Guild, hereinafter called the Guild.

Article II — Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to function as a clearing house for sacred dance activities and as a resource for sacred dance education and leadership.

Article III — Membership

Section 1. Membership shall be open to all who are interested in the dance as a religious art form.

Section 2. The categories of membership are: regular, student, senior, sponsor, group, and life. Senior membership is for persons 65 years or older, validated by proof of age, fees are the same as for students.

Section 3. Privileges shall include voting: one vote per individual membership or one vote per group membership; reduced rates at workshops and Festivals; receipt of the *Sacred Dance Guild Journal*.

Article IV — Dues and Finances

Section 1. The dues amount and structure shall be established by vote of the membership and finalized at the Annual Meeting.

Section 2. The financing of national Festivals shall be an Executive Board responsibility. Local workshops shall be self-sustaining; profit from workshops, or a portion thereof, may be contributed to the Guild Memorial Endowment.

Section 3. The fiscal year shall be determined by the Executive Board.

Article V — Officers

The officers shall be: President, Vice President, Recording Secretary, Corresponding Secretary, Treasurer.

Article VI — Administration

Section 1. The Executive Board shall consist of the officers named in Article V, the National Membership Director, National Program Director, Sacred Dance Guild Journal Editor, National Director of Regions and Chapters, National

Publicity Director, and Resource Director.

Section 2. The Board-at-Large shall consist of the Executive Board, nine Directors-at-Large, Regional Directors, Chapter Representatives, Chairpersons of Standing Committees, and Archivist.

Section 3. The Advisory Board shall consist of Past Presidents.

Article VII — Duties of Executive Board and Board-at-Large

Section 1.

a. The President shall preside over meetings of the Executive and Advisory Boards, the Board-at-Large and the Annual Meeting of the Guild.

b. The President shall establish the agenda of meetings, shall make appointments as required by the Bylaws, and may appoint advisors.

c. The President shall receive annual reports from all Board members and be responsible for transferring same to their successors.

d. The President shall incorporate a record of all standing rules and policy statements for Guild function into the President's annual report.

e. In the event that an elected officer cannot complete the term of service, the vacancy shall be filled by Presidential appointment, subject to approval by the Executive Board.

Section 2. The Vice President shall preside at meetings in the absence of the President, and assist and support the President in the conduct of the Guild's business.

Section 3. The Recording Secretary shall keep a record of all meetings in a permanent record book and make copies of the minutes available for distribution to officers and members as needed.

Section 4. The Corresponding Secretary shall notify members of the time and place of meetings, answer correspondence, and shall provide information upon request to Guild committees and members.

Section 5. The Treasurer shall prepare a budget proposal, receive, hold, and expend the funds. The Treasurer shall keep a permanent itemized account of all receipts, appropriations, and expenditures, and shall submit a statement of finances at the meetings.

Section 6. The National Membership Director shall receive dues; send out membership cards; give the names of new and dropped members and address changes to the President, the Corresponding Secretary, the National Director of Regions and

Chapters, and to the *Journal Editor*; give money and names to the Treasurer; prepare mailing labels and annual membership list for the Directory.

Section 7. The National Program Director shall initiate plans for Guild Festivals; shall act as advisor to Festival Directors; shall coordinate and review all Festival related information; with Executive Board approval; shall determine the use of excess funds generated by Festivals; shall maintain a resource file of potential leaders.

Section 8. The *Journal Editor* shall be responsible for the publication and distribution of the *Journal*.

Section 9. The National Director of Regions and Chapters shall serve as advisor to the Regional Directors and Chapter Representatives; shall aid in the creation of new regions and chapters; shall retain a record of regional sacred dance activity.

Section 10. The National Publicity Director shall help publicize Guild activities to groups and media outside the Guild and seek cooperation with other groups to enhance the purposes of the Guild.

Section 11. The Resource Director shall be responsive to requests for help, guidance and resource materials in accordance with Article II, Purpose.

Section 12. The Regional Directors and the Chapter Representatives shall further the Guild activities in their area by maintaining resource files and membership and the non-membership mailing lists; and shall inform the *Journal Editor* and the National Director of Regions and Chapters of local sacred dance activity.

Section 13. The Archivist shall maintain a file of all Guild meetings and reports of Guild sponsored events, samples of brochures, kits, flyers, and any other material pertinent to the Guild.

Article VIII — Meetings

Section 1.

a. There shall be one general meeting a year known as the Annual Meeting and at least three Executive Board meetings a year.

b. Items of business shall be decided by a majority of the votes cast by members present at the meeting, by proxy or by mail.

Section 2.

a. A quorum for Executive Board Meetings will be five members.

b. A quorum for Annual Meetings shall be ten members of the Board-at-Large and twenty-five members of the Guild, a total of thirty-five.

Article IX — Elections

Elections shall be by ballot at the Annual Meetings and by proxy or mailed vote. The term of office for all Board members shall be twelve months except for the Directors-at-Large who shall serve for three years in rotation with only three of the nine elected in a given year.

Article X — Removal from Office

In the event that an officer is not serving in the best interest of the Guild, does not maintain active membership, and/or does not discharge duties as stated above, said officer is subject to impeachment by a two-thirds vote of the membership.

Article XI — Standing Committees

Section 1.

a. The President shall appoint a Nominating Committee of three which shall present a slate of nominees for the Executive Board, three Directors-at-Large, Regional Directors, and Archivist. All nominees must be Guild members in good standing.

b. The nominating committee shall be a rotating one, one member to retire after serving three years (the third year as Chair), and one new member being appointed each year by the President.

c. The nominating committee must mail the slate to the *Journal* Editor in time for the issue immediately preceding the Annual Meeting so the membership may cast their ballot by mail prior to the Annual Meeting.

Section 2.

a. The President shall appoint a Scholarship Committee of three which shall allocate funds from the Guild Memorial Endowment to applicants on the basis of need, worth, and best interests of the Guild.

b. The Treasurer, upon Executive Board approval, shall be responsible for investing the money of the Memorial Endowment, the interest from which shall be made available to the Scholarship Committee.

Section 3.

a. The President shall appoint a Bylaws Committee of three which shall have the authority to make necessary typographical changes in the Bylaws in order to assure editorial continuity, these changes subject to approval by the Executive Board.

b. The Bylaws Committee shall include the Parliamentarian who shall serve as advisor on Bylaws, procedures, and rules of order at meetings and regularly review the Bylaws. The Parliamentarian shall be responsible for initiating process for revision of the Bylaws at the request of the Board and/or as determined by a review of same once every five years.

Section 4. Officers and Directors of the Guild may form committees of members to assist them in carrying out their duties.

Section 5. Other committees may be appointed by the President as needed.

Article XII — Chapters

Section 1. To further the purpose of the guild, chapters of the Guild may be formed.

Section 2. To initiate a chapter, at least fifteen Guild members within a region, including that

region's Director, shall sign a petition to the President with a copy to the National Director of Regions and Chapters.

Section 3. The petition shall designate the geographical boundaries with its mail zip codes; shall detail the expediency of forming a chapter in that region; shall outline intended activities and a proposed budget.

Section 4. The President shall send copies of the petition to the members of the Executive Board in advance of the next Board Meeting when a vote shall be taken by mail or proxy and/or by those present. Upon the affirmative vote of the majority of those Executive Board members voting, the chapter shall be established.

Section 5. The Guild shall assist the Chapters in every manner possible including financial loans and donations when necessary, but shall not be held

responsible for any chapter indebtedness.

Section 6. All chapters shall adopt the "Chapter Charter" as given below.

Article XIII — Amendments

The Bylaws may be amended by a two-thirds vote of the members present, represented by proxy or by mailed vote at the Annual Meeting, provided that the proposed amendment is included in the announced agenda for the meeting. Amendments shall be drawn up by the Executive Board and presented for discussion at the Annual Meeting.

Article XIV — Dissolution

In the event of dissolution of the Guild, remaining assets after the satisfaction of all obligations of the corporation shall be distributed for purposes within the scope of Internal Revenue Service Code 501(c)(3) or amendments thereof.

Chapter Charter (as established August 1984)

Article I — Name

The name of this organization shall be the Chapter of the Sacred Dance guild, hereinafter called the Guild.

Article II — Purpose

The purpose of this Chapter shall be to stimulate interest in dance as a form of religious expression; to support the purpose and activities of the Guild; to communicate with all Guild members via the Sacred Dance Guild Journal.

Article III — Membership

Section 1. Only guild members in good standing may become Chapter members upon payment of dues.

Section 2. Privileges shall include voting, reduced rates at workshops, and receipt of local publicity and Chapter news, as well as those privileges of the Guild.

Article IV — Dues and Finances

Section 1. The full amount of dues shall be sent to the National Membership Director. On October 1 of each year an allotment of \$6.00 per individual paid member shall be returned to the Chapter, pending receipt of the completed Chapter's Annual Report Form.

Section 2. The Chapter Treasurer shall send an annual financial statement to the President, Treasurer, and National Director of Regions and Chapters of the Guild.

Article V — Officers and Duties

Section 1. The governing board of this Chapter shall be a minimum of three elected members, one of whom shall be president, one of whom shall be the Chapter Representative (a voting member of the Guild Board-at-Large receiving all national mailings from the Board), and one of whom shall be Treasurer. Other officers deemed necessary to fulfill chapter responsibilities may be elected.

Section 2. Duties of Board members shall be

those appropriate to their offices and may be detailed in individual Chapter Bylaws. The Chapter shall submit an annual report of activities to the Guild President and National Director of Regions and Chapters prior to the Annual Meeting of the Guild.

Article VI — Committees

Section 1. A nominating committee of three people shall be designated by the Chapter Board prior to the annual meeting of the Chapter.

Section 2. Other committees shall be established as needed to carry out the purposes and activities of the Chapter.

Article VII — Meetings

Section 1. There shall be an Annual Meeting of the Chapter membership at which reports of officers are presented and at which officers shall be elected by a majority vote of those present or represented by mail or proxy and at which other business of the Chapter shall be presented.

Section 2. There shall be at least three meetings of the Chapter Board each year to conduct the business of the Chapter.

Section 3.

a. A quorum for the Board Meetings will be three members.

b. A quorum for Annual Meetings will be three members of the Board and five members of the Chapter, a total of eight.

Article VIII — Chapter Bylaws

Each Chapter may supplement this Charter with individual Bylaws provided these do not conflict with Guild Bylaws or the Chapter Charter.

Article IX — Amendments

Proposed amendments to this Charter must be approved by the Executive Board of the Guild, two-thirds of the members of the existing Chapters of the Guild and voted on at the next Annual Meeting of the Guild.

MORE SDG MEMBER'S IDEAS

Choreography Checklist

by Rosalyn Smaill

(from *On the Move*, Volume 9, Number 2, May-August, 1997)

The following is a checklist for you to use, assuming that you have prayed and sought the Lord about your dance and its theme, asking for His anointing to be upon you as you minister. Hold any impressions that have come to you in the prayer time, to see how to fit them in your choreography.

THEME: What do you want to say through this dance? Whose choice of theme, Pastor's, dancer's, etc., and what are the expectations? Are they realistic? What is your dance about? Worship, warfare, bible story narration, God is Love, God is the Righteous Judge of sin, evangelism, Christmas, Easter, Pentecost, etc.

SPACE: Where will you dance? What is the exact space you will have? Will you be sharing this with microphones, musicians, instruments, church furniture, the preacher, the Sunday School children, a floral arrangement? Choreograph your dance to fill the space you have, whether it is the circle of a spot light in an evening service, or the whole stage in a concert. If necessary, once your space has been established and approved, stand your ground against encroaching instruments, cords, furniture, etc.

FOCUS: Where is the best place within your designated space for the major statements of the dance, remembering that often in church people will not see below your waist level unless you are on a raised platform.

CONTRASTS: Contrast levels - high and low, high leaps, using tip toes, and every thing in between. Use symmetry and asymmetry. Use the unexpected. Contrast fast and slow movement - percussive (sharp, abrupt) or sustained (flowing), restricted (closed) or expanded (open), swinging or collapsing, or combinations of any of these with the dancers taking part. Contrast of styles by use of classical ballet and contemporary or jazz, dance and mime, dance and drama, etc. Contrast lighting by perhaps starting or finishing the dance with a spotlight as opposed to full lighting all the time, or by finishing or starting with candlelight. Contrast costuming by using light or dark colours, bright or drab, splendid or tatty. Contrast in heights of dancers - use the different heights of dancers to make different statements.

MUSIC: What music will you dance to? Solo unaccompanied singer, or full

orchestral? Recorded, and if so, instrumental, or sung? If live music, instrumental, or sung by soloist, group, choir, congregation? Always try to rehearse with artist if you use live music. Should the music provide the theme of the dance, or should it provide just a background? How can the music be used to best effect - doubling the timing of the dance to move twice as fast as the music at times, or halving it, to move twice as slow as the music? Once the dance is choreographed, does another piece of music better suit the theme?

MOVEMENTS: What style will you use? Classical, jazz, contemporary, pedestrian, folk, dramatic, mime? Will you use leaps, kicks, turns, spins, runs, walks? Are you challenging yourself? Do all your dances look the same because you use similar movements each time? Do not be afraid of simplicity and stillness to make a point in the dance. Rehearse entrances and exits. Hold final movement for a count of 4 after the music is finished, before moving off-stage.

IDENTITY: What identity are you portraying? How can it best be portrayed - costuming, movements, props, hair style or head gear. Have you removed your own identity, for example, rings, watches, necklaces, favourite hair clip? If you are portraying, for example, Mary the Mother of Jesus, are you real to the beholder, or is there still a part of you showing? Remember that dances are like any other work of art, for example, a painting, a song, a banner, etc. They are subject to copyright and are the property of the choreographer. Ask before you copy. It is fine to learn from someone's dance, but do not take it and try to make it yours. Remember God has the ability to give you YOUR dance suited to your personality and identity. You do not need someone else's.

COSTUMING: Does this dance ask for a white double-circular skirt, or black trousers and T-shirt, biblical costume, something floaty, majestic or something ragged and tatty? Wear white or flesh coloured underclothing under white or light coloured costumes. If wearing a dark costume, do not forget to wear dark underclothes as light colours can show through, especially under lights. If your dance is to be done under lights, you are wearing white and you are unsure of the type of lighting being used, wear an addi-

tional layer of flesh coloured underclothing, as some lighting can be extremely revealing. White and light-coloured close-fitting leotards and stretch tops need to be used with caution. Try to have a lighting rehearsal. ALWAYS check movement in any costume in front of a mirror before performance. Visit the local opportunity (thrift) shops to find possible costuming and fabrics - bridal, bridesmaids' and evening dresses, curtaining can make beautiful skirts for a whole group. Lame' garments can be used as they are, to make leotards, or trim other garments.

CRITIQUE: It is good to have someone with an eye for detail to critique your work before you come to dress rehearsal stage. Take note of the criticism you receive and discuss and experiment at how best to correct any flaws in choreography or presentation. Do you feel the work is glorifying God? Does it give a positive message, for example; if the dance is on a negative theme, does it resolve into one of hope?

PERFORMANCE: Have someone check costuming for each dancer before each performance, checking for a forgotten ring or watch, bra straps showing at the necks of costumes, makeup, hair. God bless you as you take this new dance piece, His inspiration and His anointing to minister to His people.

We, as a Guild, are working on the promotional videotape to help publicize the Sacred Dance Guild. I am looking for footage that would be appropriate to incorporate in this video:

Dance Worship
Workshops
Lectures
Festivals
Concerts
Conferences, etc.

For further
information,
please contact:
Colley Ballou
Public Relations Director
(973) 661-4923



MORE SDG MEMBER'S IDEAS

A Prayer for Encouraging Children's Creativity

by Danielle Henjum Smith

(from *Moving Together*, Vol. 7, No. 4, March/April 1997)

A prayer for encouraging children's creativity...

I began as a seed,
a special seed,
planted in the ground.
The sun, the rain, the air
gave to me so I could grow.
And soon I began to unfold—
to reach up, to reach out.
My growing never stops,
and I have much to give.
O Holy One, please help me
to receive thankfully
so that I may share freely.

Have the children close their eyes as you read the prayer to them. Then ask them what kinds of pictures they saw in their minds as they heard the words. Read the prayer a second time, stopping after each sentence and asking the children how they might move to express the words. Then have the children move out so that they are at least arm's length away from each other, and invite them to move as you read the prayer once or twice more. If the children seem very hesitant to move, you could ask them to close their eyes again as they move.

Choreography & Creativity

by Danielle Henjum Smith

(from *Moving Together*, Vol. 7, No. 4, March/April 1997)

Begin this prayer sitting comfortably on the floor; or sit in a chair and begin the prayer by placing your hands on your thighs or in the air on either side of the chair. (words: anonymous; choreography by Danielle)

Where I sit is holy. place both hands on floor (palms down) along side your knees

Holy is the ground. keep palms on floor as you draw a circle with each hand

Forest, Mountain, River raise both arms out in front of you and then over your head (as two strong trees); move both arms out to create a large V (the vastness of the mountains);

bring arms down and toward body as you make small waving motions with hands (flowing river)

Listen to the sound. as you tilt head to the right or left, reach arms out slightly to your sides with palms facing up.

Great Spirit Circle straighten head but keep arms & hands in

All around me. same position as above as you twist torso right to left a few times.

RECOMMENDED READING/VIDEOS

1. *Dancing Through the Christian Calendar: Sacred Dance Resource* by Sylvia B. Bryant, Bryant Publishing. FB7-845784, paper, \$12.50, Cokesbury, 201 Eighth Avenue South, Nashville, TN 37202-0801.

Sylvia Bryant presents the history of sacred dance, including ideas of basic techniques, and outlines a number of sacred dances that can be used during the Christian Year.

2. If you do not have a listing of the books/pamphlets from The Sharing Company, do send for the listing, 6226 Bernhard Ave., Richmond, California 94805.

This company has writings on liturgical

dance by many of the teachers/performers: Adams, Bellamak, Blessin, DeSola, Fisher, Huff, Reed, Palmer, Rock, Skidmore, Sonen, Taylor, Taussig, Winton-Henry and Yates. And if you are looking for a specific title, this company probably has it or can locate it for you.

3. *The Aerobic Prayer Video Series* by Dr. Irene Lamberti, Spectrum Communications, P.O. Box 662, also distributed by New Leaf, Baker & Taylor, and New Concepts. To Order: Call 1-800-Dance-61 or 1-800-326-2361: *Native Spirit*, \$19.95; *Dancing A Miracle*, \$19.95, *Sings My Soul, Tape 1*, \$19.95 and *Sings My Soul, Tape 2 Floor Work*, \$19.95.

The Video Series is sacred movement based on the dancing worship of many ethnic dance forms including African, Native American, Polynesian, Celtic and more. *Native Spirit* weaves many themes of women's spirituality, reverence for nature, the strength of womanhood and finding a personal ministry or spirit in

action. *Dancing a Miracle* is based on the idea that our essence is love and addresses the elimination of fear, the power of choice and finding peace within. *Sings My Soul 1* is a spiritual buffet that includes themes of dancing, balance, gratitude, joy, devotion and opening of the chakras. *Sings My Soul 2* is a variety of floor work, strengthening and stretching exercises.

4. *Having It All: Body, Mind, Heart & Spirit Together Again at Last* by Phil Porter with Cynthia Winton-Henry, 128 pages \$11.95 + \$2.00 Shipping, Wing It! Press, Body Wisdom, Inc. 669A 24th Street, Oakland, CA 94612.

Advice, tools, stories, and photos for those who want more in their lives: more grace, more community, more connection, more laughter, more ease, more integration.

5. *Tales of a Suburban Mystic*, audio tape, written and read by Cynthia Winton-Henry with music by Amar Khalsa, approximately one hour, \$10.00+\$2.00 shipping, Wing It! Press, Body Wisdom, Inc., 669A 24th Street, Oakland, CA 94612.

The unlikely mix of dance and liberal Protestant ministry produces a fresh, amusing, and honest tale of one woman's unusual call to refute the religious and cultural split between body and soul.



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4-6 Month Residential Program (call for costs)

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CHAPTER NEWS

Southern California Chapter

"Alleluia Dance Theater" with Stella Matsuda reports: La Casa De Maria Weekend Dance Retreat: "Our Bodies as Instruments of God"; Dance of Change, IHCC, Women Experiencing the Holy: Encounters in Prayer; Mother of Good Counsel Church, "Called by Name"; Wholistic Retreat for Women - 12th Annual: Women's Lives as Sacred Writing; Golden and Platinum Jubilee, Immaculate Heart of Mary; "Montage" Moorpark College Dance Concert; "At the Cross": one day retreat, La Casa de Maria; La Casa de Maria Weekend Dance Retreat "In God, We are New Creations."

From the Newsletter of the Southern California Chapter: "Dance: Earth Cries and Heaven Heals" workshop, October 4, Padre Serra Catholic Church, Camarillo with Kathryn Scarano; October 24-26 "Letting Our Broken Winged Birds Fly: Inner Healing Through Creative Expression", La Casa de Maria, Santa Barbara; November 11-13 "Sensory Awareness" at La Casa de Maria, Santa Barbara; and December 7-9 "Walking the Labyrinth/Spirit & Pilgrimage", Holy Spirit Retreat Center, Encino.

From *Body Wisdom*: "The Unbelievable Beauty of Being Human" directed by Cynthia Winton-Henry and Phil Porter of Wing It!, November 20-23.

From Pacific School of Religion: September 23-24 Doug Adams delivered a lecture on "Visual Arts as Biblical Studies", Meredith College, Raleigh, NC; October 2-5 Doug lectured at Gonzaga University, Whitworth College and Westminster UCC, Spokane, WA; and November 7-8 Doug presented six workshops in the Learning Faire at Canada College, Redwood City.

Constitution Chapter

Sylvia Bryant of Montclair, NJ, led an exciting Chapter workshop in October in Boyertown, PA. Sylvia helped those attending to discover dances appropriate to the seasons of the Christian church calendar.

The Constitution Chapter is developing the concept of "Neighborhoods" within its large area (eastern half of Pennsylvania, all of Delaware, and southern half of New Jersey). Membership has been broken down into geographic areas of roughly eight members and lists are being distributed via the Chapter newsletter, *Gleanings*. Neighborhood groups lunch together at workshops and are encouraged to meet once or twice a year informally to get better acquainted and to share experiences. The officers feel strongly that this networking strengthens the Chapter and its membership.

"Movement for the Master," a recently formed sacred dance group from the New Holland area, is directed by dancer, teacher and choreographer Lenise Spracher. The group presented a series of short dances on family values in November for a community church gathering at Living God Lutheran Church, Honey Brook. The group also offered "Lord, I Lift Thy Name on High," "Psalm of Trust," a duet "Early in the Morning," and a circle dance at the Church's Fall Fest and Sunday morning worship in October. Lenise danced the Offertory and her children's group presented a dance on Peace and Hope in December at New Holland United Methodist Church. "Movement for the Master" will offer dances for Easter at an evening service April 1 at St. Luke's United Church of Christ, Lancaster.

Lakeshore Chapter

The Lakeshore Chapter of the Sacred Dance Guild held "Introducing Sacred Dance into Church Worship", a workshop led by Lisa Bagladi, October 25 at the Southminster Presbyterian Church, Arlington Heights, Illinois. Assisting Lisa were Karen Jensen and Donna Pries.

New York/Southwest Connecticut Chapter

The Sacred Dance Choir of North Presbyterian Church in Williamsville, directed by Olivia Ebsary, danced a prayer litany for "Voices of Sophia" worship during the General Assembly PC(USA) Annual Meeting held in Syracuse in June. They danced Arthur Hall's African piece from Festival '97 on World Communion Sunday. In November they danced the story of Ruth and Naomi and the Beatitudes for the community's Ecumenical Thanksgiving Service.

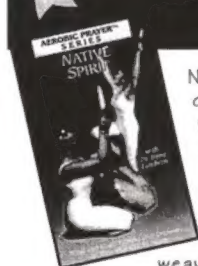
Philip Paris reports: On October 5 several members of the Chapter danced at the Cathedral of St. John the Divine in the Annual Earth Mass also known as The Blessing of the Animals. Original music was composed by Paul Winter. The Sacred Dance Guild, New York and Southwest Connecticut Chapter presented "A Feather on the Breath of God: Dance Meditation Workshop on Hildegard von Bingen," Sunday October 26, Cathedral Church of St. John the Divine, New York with Kara Esposito and Mary Christine O'Connor, as leaders.

Aerobic Prayer™

Video Series

with SDG member
Dr. Irene Lamberti

★ NEW RELEASE ★ Native Spirit



New, highly original work with hauntingly beautiful music. **Native Spirit** weaves many

themes of nature with reverence for the Divine Mother, the strength of womanhood and finding a personal ministry for spirit in action. A portion of proceeds from **Native Spirit** goes to the Empty Bowl Project to feed hungry children. Don't miss this terrific new video. It is a true kiss of spirit! 19.95

4 VIDEO SET ONLY \$65
TO SDG MEMBERS!

★ NEW RELEASE ★ Dancing A Miracle



Another new release with stunning, motivating, inspirational music. **Dancing A Miracle** blends

the ideas that our essence is love, the elimination of fear, the power of choice and finding peace within. Miracles are possible for everyone. Believe and dance your miracle in this fabulous new video. 19.95

Sings My Soul Part I



The first in the Aerobic Prayer series introduced the idea of movement as mantra seen and developed throughout the series. **Sings My Soul**

has enjoyed fabulous reviews and interest since its release in Fall/96. It is a spiritual buffet that includes themes of dancing, balance, gratitude, joy and devotion. The cornerstone video of the Aerobic Prayer series. 19.95 or 2-volume set for 35.00

Sings My Soul Part 2



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SACRED DANCE ACTIVITIES

ALABAMA

At an August workshop held at the Birmingham Church of God in Christ, Michelle DuBois, Joann Flanigan and Adrienne Garbarino danced a candle-light processional to Taizé's "O Lord, Hear My Prayer" for the Sharing session.

In September, University of Montevallo Dance Professor Deborah Mauldin taught "Language of Movement" and Joann Flanigan taught sacred dance principles and a prayer dance for a workshop at the University.

Holiday dances were taught by Joann and Deborah on December 13th as sacred dancers were invited to a "celebration of the season." The Coventry Dancers of St. Mark's Lutheran Church, directed by Regional Director Judy Styles, shared some of their dances which they performed for the December 7th Alabama Dance Council Concert at the Birmingham Unitarian Church.

FLORIDA

JoAnn Huff choreographed a temple dancer's procession for stewardship Sunday November 16 at Westminster Presbyterian Church, Bradenton. The dance focused on the story of Joash bringing a chest to the Temple.

KENTUCKY

A Sacred Dance Workshop with Rosalie Bent Branigan was held October 11 at the First United Methodist Church, Frankfort with the theme "I'll lead you all in the dance said he."

MASSACHUSETTS

Christians in the Arts Networking, Inc held its Leaders' Summit meeting October 9-12 in Arlington with Philip Charles Griffith as leader.

MINNESOTA

The Seraphim Dancers presented two original compositions developed for the specific occasion of the Cancer Support Program of the Mayo Clinic, Rochester, on October 3. Guild members Gail Adams, Virginia Huffine, and Jean Dain Waters participated along with Kathy Walsh Blohm and Kaye M. Case of the Seraphim. Choreographed to the music "On Wings of Song" by Mendelssohn, Virginia's piece depicted the ways in which women bring love and support to each other, dancing in the serenity of future hope. The piece "Panis Angelicus" by Cesar Franck was choreographed by Jean Dain Waters, wherein the dancers portrayed the heavy burden they carry of emotional and physical suffering. They comfort and nurture each other, rejoicing that they are not alone. The common bond of acceptance gives them strength to experience healing. This program was repeated at the November Service of Healing at the Unitarian Church, Rochester.

In October, Danielle Henjum Smith led movement and dance during the opening gathering of "Soul-Making," an eight-weekend format for the Clinical Pastoral Education program of St. Mary's Medical Center in Duluth. During January 1998, she will spend four Sunday mornings with the Unitarian Universalist congregation of northeastern Minnesota, including three sessions leading "whole body" experiences for children, and one session leading dance for an intergenerational gathering.

MISSOURI

Mark Moloney, Clayton, reports: Mary Louise O'Brien participated in sacred dance at the Newman Center in Columbia. Mark held a workshop on Tai Chi Chih November 6 at the State Conference for Family Peace Workers, Columbia.

NEW JERSEY

"Dancing Through the Christian Calendar" Fall Workshop of the Northern New Jersey Sacred Dance Guild was held November 1 at the Verona United Methodist Church, Verona with Sylvia B. Bryant as leader.

Linda Telesco of "Spirit Dance", Lyndhurst: In September danced "Canticle of the Sun" and "The Lord's Prayer" at a celebratory worship service in Rutherford United Methodist Church; offered "Dances for Mary" at an evening prayer service in honor of the Virgin Mary's birthday held at Felician College in Lodi; danced the Gospel story of the woman caught in adultery and a psalm and hymn offering at the Conference on Violence Against Women at the College of St. Elizabeth, Morristown.

In October the "Spirit Dance" gave the "Prayer of St. Francis" and "The Lord's Prayer" at a Transitus service in honor of St. Francis of Assisi, Felician College, Lodi; Linda conducted a workshop "The Gift of Movement" at Rutherford United Methodist Church to promote through movement the spirit of gratitude and thanksgiving as preparation for the holiday season. The "Spirit Dance" was featured in an article that appeared in *The New York Times, Sunday New Jersey Section*. The article was about sacred dance in NJ.

In November the group danced three hymns "Let There Be Peace on Earth," "Amazing Grace," and "Simple Gifts" at two worship services in Grace United Methodist Church, Wyckoff; Linda offered 5 dance works at a special concert of soloists dedicated to faith and the arts in Our Lady of the Lake Church, Verona (Two psalms from Dvorak's "Biblical Songs," "The Virgin Slumber Song," by Max Reger, "Quae Morebat" from Pergolesi's "Stabat Mater," and Cesar Franck's "Panis Angelicus"). "Spirit Dance" participated in the Community Interfaith Thanksgiving Service at Rutherford Congregational Church.

The Verona United Methodist Church presented Music & Sacred Dance Concert with Brenda Airl Ginter, Pianist/Organist, and Sylvia B. Bryant, dancer, Sacred Dance Arts November 23 in Verona. Sylvia also led "Dancing the Season" an evening celebration on November 8 at the Bells Corners United Church, Nepean, Ontario.

The *New York Times*, Sunday, October 26 in their News and Topics included "Step by Step to Glory: Faith and Worship Through Dance" which included a quote from Sylvia Bryant on sacred dance: "It is worship, not entertainment, not a performance. It is putting the best before God." This article not only highlighted sacred dance in the area but also included "Suggested Paths to the World of Liturgical Dance" and gave reference to the Sacred Dance Guild.

NEW YORK

Chi Rho Dancers danced Sylvia Bryant's "My Lord What a Morning" October 26 and Harvest

Dance "Shiboleth Base Deh," an Israeli folk dance adaptation November 23 at Faith United Church, Oswego.

"The Art of Dancing with Everybody" an American Dance Guild Conference, Hunter College, New York City was held December 7 with Yoshiko Chuma, Stephan Koplowitz and Wendy Perron.

NORTH CAROLINA

Karen Day and Bill Coolidge note in their newsletter *improvising LIFE* "Skin Stories" at Community Church of Chapel Hill September 12-13, Black Mountain Workshop September 20, "Making Dances" at Asheville on September 25-26, and "Skeleton Woman" worship service and "Bone Dances" workshop at Evergreen Unitarian Universalist Fellowship in Seattle. On October 24-25 Bill and Karen performed with "Moving in the Spirit" in Atlanta, and Karen led the worship service at The Circle of the Wildly Inclusive God in Asheville.

Bill Coolidge and Janis Costas presented "Coming Out" at Circle of the Wildly Inclusive God, on November 2 and Karen Day and Anne Wray danced "Bread Communion" at the Circle and Bill and Karen held an Advent Retreat: "Baking & Breaking Bread" at the Circle, all in Asheville.

Bobbi Wethington, Regional Director reports: Domini Boling, in the Raleigh area, teaches Dance for Worship. Nancy Smith, also in the Raleigh area, recuperated from her surgery, has returned to dance ministry in time for the Christmas season. Bobbi Wethington and Shelley Smith Turkington, Durham, led two youth and childrens sacred dance groups at Duke Memorial UMC for the Advent Season. Certified InterPlay teachers and dancers Ginny Going and Tom Henderson (Raleigh) offered programs, workshops and performances using the InterPlay process.

OREGON

"Power & Praise Dance Company", Peace Church of the Brethren, Portland reports: September 28 "Welcome & Praise" at Laurelwood United Methodist Church, Portland and at Lincoln Street United Methodist Church, Portland; "We Praise God" ("One Village" and "Children of Light"), Parkrose United Methodist Church, Portland; Children's Sabbath '97, October 19; November 2, All Saints Sunday, Portland; November 16, Community Presbyterian Church, Cannon Beach; Thanksgiving Sunday, Tigard United Methodist Church, Tigard; November 30, Carol Dance Festival, Grace Memorial Episcopal Church, Portland; December 7 Tabor Heights United Methodist Church, Portland; and Epiphany Sunday, Vermont Hills United Methodist Church, Portland.

TENNESSEE

"Expressing Faith Through Dance" with Epiphany in Concert was held November 1st at Underwood Auditorium, Vanderbilt University, Nashville with Grete Gryzwana Teague and Paul Vasterling as choreographers. "Fire from Heaven" was premiered.

VIRGINIA

The Christian Performing Artists' Fellowship, Fairfax, report an exciting summer 1997 "The Master Works Festival!" with young musical missionaries.

MEMOS FROM THE MINUTES

Meeting of the Executive Board, October 4, 1997, Home of Ann and David Pomeroy, Spring Valley, New York.

Present: Joann Flanigan, President; Barbara Tener, Vice-President; Carla Kramer, Membership; Lavinia Lee Tomlinson, Recording Secretary; Lucy Knopf, Corresponding Secretary; Colley Ballou, Public Relations Director; Mary Jane Wolbers, Parliamentarian, proxy for Toni Intravaia, *Journal* Editor; Ann Pomeroy, proxy for Ann Blessin, Director of Development; JoAn Huff, proxy for Sister Barbara Eppich, Treasurer.

Meetings: Joann announced that the February 1st, 1998 Executive Board Meeting will be held in Honolulu, Hawaii, hosted by the Hawaii Region. The Spring Meeting will be in Huntsville, Alabama, on Saturday, May 2, 1998.

Appointments: The following appointments were announced: Mary Jane Wolbers has agreed to continue as Parliamentarian. Mary Jane gave a verbal report concerning procedure. The Nominating Committee has Jo Asmussen, Minnesota, to assist Judy Rutledge, Chairperson from Colorado and Diane Gulian, Michigan. The Scholarship Committee will be Indi Dieckgrafe, Indiana, and Virginia Huffine, Minnesota, to assist Rebecca Wright Phillips, Utah, Chairperson. Dr. Erlyne Whiteman, California, is appointed to the Collegial Fellowship Committee.

Treasurer: Balances as of September 28th, 1997, are \$17,918.52 in the Savings Account; \$3,030.65 in the Checking Account; and the Vanguard Investments total \$28,856.63 in the Memorial Endowment and \$4,102.77 in the Life Membership Fund. The total assets are \$53,908.57. The Scholarship Silent Auction chaired by Ruby Wiles, New York at Lake Junaluska realized \$700.00 which will be matched by the Aid Association of the Lutheran Church to make a total of \$1400 for the Memorial Endowment Fund. Insurance for the next year has been totaling \$317.00.

Reports: Reports from Board Members were accepted as read and discussed.

Business: Carla Kramer gave an additional report on the Certificate which she designed to be presented to Elizabeth Cameron Dalman at the October 20, 1997 Conference on Religion and Dance at Fugen Catholic University in Taipei, Taiwan. She is also being honored with a Sacred Dance Guild Gift Membership as her contributions to dance in Australia are celebrated. Anne Marks plans to attend this conference and will represent SDG by presenting the Certificate and Gift Membership to Ms. Dalman.

Joann discussed the need for a new chairperson for Fund Raising. Barbara Tener has been a very successful chairperson for three years. Barbara agreed, however, to do this important job for one more year with the help of the Northern California chapter of the SDG. After this year's fundraiser, the Director of Development will be responsible for Fund Raising.

President Joann said it was recommended that all Job Descriptions and Reports from the Board-At-Large include an expense statement.

Joann said that the Web Site for SDG (<http://www.us.net/sdg>) was developed and financed by Scotty Ward of Maryland. It gives information and pictures of several pages but needs updating and Colley Ballou will contact him and clarify the information on the "Web". Lucy Knopf will write a

letter of appreciation to him for his help in promoting the SDG.

The Archives of the SDG must be moved from the Historical Society Building in Peterborough, N.H. and will be placed with an organization devoted to dance archives called PRESERVE in Falls Church, Virginia. Sally Moravitz from Falls Church will work with Mary Jane Wolbers on this project. The importance of dating all materials was advised by Priscilla Richardson, Archivist.

JoAn Huff will temporarily assist Denise Dovell with updates on Regions and Chapters due to Denise's illness. Mary Jane explained that any SDG officer can have as many assistants and form as many committees as needed to carry out the duties of the office. "This is better than trying to make by-law changes."

The logo for the Sacred Dance Guild is in need of color enhancement and the decision will be discussed by Carla Kramer with Paul Stoub and recommendations will be reported by the February 1st, 1998 Executive Board Meeting.

Ann Pomeroy moved and Barbara Tener seconded the motion that the Executive Board establish a policy that no videotaping occur at the SDG Festivals without prior permission from the Festival Committee after written disclosure of the planned usage: "All visual or sound recording of Guild Events will occur only by prior written authorization of the Program Director."

A motion was made by Lavinia with Carla Kramer seconding to give \$400 in educational funds to Anne Marks, our delegate to the conference in Taiwan. She will report on her activities and the conference in an article in the *Journal*. The motion passed.

After a discussion of our need for some guidelines for giving stipends when requested, JoAn Huff moved that there be a written proposal for stipends with projected cost, possible source of funding, amount of aid requested, and full information about sponsorship and program of the event. Lucy Knopf seconded this motion and it was approved. The writing of a report or article suitable for publication in the *Journal* will be a welcome communication after returning from the event, just as Anne Marks will do.

Mary Jane Wolbers moved that the board rescind the action passed at the July 10th Board-At-Large Meeting at Lake Junaluska in July to use the Mail House for mailings of the *Journal*. Carla Kramer seconded and the motion was approved.

JoAn Huff moved that the SDG establish a three-member ad hoc investment advisory committee to have responsibility to review, oversee and make recommendations concerning investments to advise the Board regarding the investments of the Sacred Dance Guild. Ann Pomeroy seconded the motion and it passed approval.

More new business was a motion by Carla Kramer to have Festival '99 in Cleveland, Ohio, with Annie Zahradnik as chairperson. Mary Jane seconded and the motion passed unanimously.

The Executive Board expressed grateful thanks to Ann and Dave Pomeroy for their gracious hospitality and generous hosting of this meeting at their home in Spring Valley.

The meeting adjourned at 3:05 p.m. to rehearse the liturgical dance for the Sunday morning service at the United Church of Spring Valley, where Ann

Pomeroy directs the "Agape Dancers". Joann Flanigan, Barbara Tener, JoAn Huff and Mary Jane Wolbers danced with Ann Pomeroy.

Respectfully submitted,
Lavinia Lee Tomlinson, Recording Secretary.

Further details and/or copies of reports filed at Board meetings are available to members by request to the President.

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell, Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching, writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences.

If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its contents. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, e-mail: iris@iscweb.com

We still have a small supply of Resources in Sacred Dance. If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Drive, Stow, OH 44224. Cost: \$10.00 + \$2.50 postage and handling.

Advertise in the Journal

Ad per ONE (1) issue	
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A Sacred Dance Guild Registry!

As part of the new Sacred Dance Guild's Publications Project, the Guild is putting together a listing of sacred dance companies, groups, choirs, and soloists from around the world. The Registry will list the company name (or soloist), address, director's name, photo and other information about the company. The groups and soloist would have to be Guild members or have a Guild member in the group in order to participate in the Registry. The Guild often receives phone calls requesting information about groups in various areas for personal as well as business reasons. This is a great opportunity to make contacts and exchange ideas. The goal is to have the Registry available by Spring/Summer of 1998.

WANT TO JOIN THE SDG REGISTRY?

You need to fill out an application form which is available through S.D.G. Publications Project, attn: Denise Dovell, 947 Mt. Rose St., Reno, NV, 89509 or call 702-324-1082. The application deadline is extended to March 15th, 1998..

CALENDAR

December 12-21, 1997 - Boston College Robsham Theater "A Dancer's Christmas": Choreographed by Robert VerEecke S.J. with the Boston Liturgical Dance Ensemble. Contact: Phone 617-552- 4800, e-mail frveree@bc.edu.

December 16, 1997 - Summit Choral Society and Leaven Dance Company: Advent Performance featuring Respighi's "Laud to the Nativity," St. Bernard's Cathedral, Akron, OH. Contact: Frank Jacobs, 330-434-7464.

January 10, 1998 - SDG Southern California Chapter Workshop, "Dance: Tangible Tool for God's Glory", American Martyr's Catholic Church, Manhattan Beach, CA. Contact: Phone: 818-784-4515.

January 5-9, 1998 - "Sacred Dance for Healing" with Carla DeSola, Berkeley, CA. Contact: Dean's Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. Telephone: 1-800-999- 0528.

January 6-11, 1998 - Australian CDFA National Conference "Living the Vision", Southport, Queensland. Contact: CDFA National Office, P.O. Box 356 Drummoyne 2047 Australia. ph/fax 02 9719 2412.

January 17, 18, 1998 - Workshop: "Exploring Dance as Prayer and Worship," the College of Wooster, Wooster, OH 44691-2363. Contact: Linda Morgan-Clement, Campus Minister, 330-263- 2558.

January 24, 1998 - "Dancing the Spirit of Isadora Duncan" workshop/lecture, Judge Memorial Catholic High Dance Department, Salt Lake City, Utah, with leader, Colley Ballou. Contact: Sue Carter, 3868 S. Park View Cr., Salt Lake City, Utah 84124.

February 6, 1998 - Student Workshops: "Building Community," and performance of Helen Tamiris

"Negro Spirituals" with Leaven Dance Company in celebration of Black History Month, Rosewell Kent School, 1445 Hammel St., Akron, OH 44306. Contact: Mary Ann Wojno, Coordinator, 330-688-4610.

February 7, 1998 - "Making Dance for Worship, a Bodies-On-Workshop" led by Maggie Kast, 9:30 - 2:00 p.m., St. Thomas Church, Hyde Park, Chicago, Illinois, Lakeshore Chapter. Contact: Donna Pries 630-637-9316.

February 16, 1998 - Leaven Dance Company the "Building Community" and performance listed on February 6, at North High School, 985 Gorge Blvd, Akron, OH. Contact: Mary Ann Wojno, 330-688-4610.

February 20-21, 1998 - "Imaging God" workshop with Carla DeSola and Miriam Therese Winter, Duke Divinity School, Durham, NC. Contact: Duke Divinity School 888-845-4216.

March 12, 1998 - Lecture/Demonstration/Master Class and Performance by guest artist Lori Bellilove with Leaven Dance Company, Coventry High School, 3089 Manchester Road, Akron, OH 44319. Contact: Kathryn Mihelick, 330-688-8806.

April 5-9, 1998 - "Looking to '99", AAHPERD Convention '98, Boston. Contact: AAHPERD Convention Office, Phone 1-800-213-7193.

May 1-3, 1998 - "Dance of the Woman's Spirit", Kirkridge Retreat Center, 2495 Fox Gap Rd, Bangor, PA 18013-9459. Contact: Tel. 610- 588-1793; Fax: 610-588-8510.

July 20-24, 1998 - A week of Sacred Dance with Carla DeSola. Contact: Summer Session Director, PSR, 1798 Scenic Avenue, Berkeley, CA 94709.

July 24 - 29, 1998 - "A Time to Dance.... A Time to Celebrate", Sacred Dance Guild Festival 1998,

University of Utah Campus, Salt Lake City, Utah. Contact: Judy Barnett, 2343 Kensington Ave, Salt Lake City, Utah 84108. Phone 801-486-0913.

July 27 - August 7, 1998 - Sacred & Liturgical Dance, Boston College. Contact: Bob VerEecke, S.J., Boston College, Boston, MA.

Executive Board Meetings

Winter Executive Board Meeting: February 1, 1998, Honolulu, Hawaii

Spring Executive Board Meeting: May 2, 1998, Huntsville, Alabama

Board-at-Large Meeting: July 24, 1998, Salt Lake City

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 4528-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.



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